



PLAY

Quantum Leap Goliath Virtual Instrument

Users' Manual

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

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PLAY

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Welcome

About EastWest

EastWest (www.soundsonline.com) has been dedicated to perpetual innovation and uncompromising quality, setting the industry standard as the most critically acclaimed producer of Sample CDs and Virtual (software) Instruments.

Founder and producer Doug Rogers has over 30 years experience in the audio industry and is the recipient of many recording industry awards including “Recording Engineer of the Year.” In 2005, “The Art of Digital Music” named him one of “56 Visionary Artists & Insiders” in the book of the same name. In 1988, he founded EastWest, the most critically acclaimed sound developer in the world, and recipient of over 50 industry awards, more than any other sound developer. His uncompromising approach to quality, and innovative ideas have enabled EastWest to lead the sound-ware business for 20 years.

In 1997 Rogers partnered with producer/composer Nick Phoenix and set up Quantum Leap, a wholly owned division of EastWest, to produce high-quality, no-compromise sample libraries and virtual instruments. Quantum Leap virtual instruments are mostly produced by Nick Phoenix. Some of the larger productions, such as Symphonic Orchestra, Symphonic Choirs and Quantum Leap Pianos are co-produced by Doug Rogers and Nick Phoenix. As a composer, Phoenix began scoring film trailers and television commercials in 1994. To date, he has either scored or licensed music for the ad campaigns of over 1000 major motion pictures including Tomb Raider 2, Terminator 3, Lord of the Rings Return of the King, Harry Potter 2, Star Wars Episode 2, Spiderman 3, Pirates of the Caribbean 3, Blood Diamond, Night at the Museum, and The Da Vinci Code. Quantum Leap has now firmly established itself as one of the world’s top producers of high-end sample libraries and virtual instruments.

In 2006, EastWest purchased the legendary Cello Studios (formerly United Western Recorders) on Sunset Boulevard in Hollywood, re-naming it EastWest Studios. The 21,000 sq. ft. facility, since remodelled by master designer Philippe Starck, houses five recording studios and is the world headquarters for EastWest.

Producer: Doug Rogers

Doug Rogers has over 30 years experience in the audio industry and is the recipient of many recording industry awards including “Recording Engineer of the Year.” In 2005, “The Art of Digital Music” named him one of “56 Visionary Artists & Insiders” in the book of the same name.

In 1988, he founded EastWest, the most critically acclaimed sound developer in the world, and recipient of over 50 industry awards, more than any other sound developer. His uncompromising approach to quality, and innovative ideas have enabled EastWest to lead the sound-ware business for 20 years. In the late eighties, he released the very first commercial drum sample CD, and followed it with the multiple-award-winning “Bob Clearmountain Drums” sample collection.



In the years that followed he practically reinvented the sound-ware industry. EastWest introduced loop sample libraries to the market in the early nineties, followed closely by the first midi-driven loops (Dance/Industrial). He released the first sample library to include multiple dynamics, followed by the first sample library to stream from hard disk, an innovation that led to the detailed collections available today. His recent productions of Symphonic Orchestra (awarded a Keyboard Magazine “Key Buy Award,” EQ Magazine “Exceptional Quality Award,” Computer Music Magazine “Performance Award,” and G.A.N.G. [Game Audio Network Guild] “Best Sound Library Award”); and Symphonic

Choirs (awarded Electronic Musician “2006 Editor’s Choice Award,” G.A.N.G. “Best Sound Library Award,” and Keyboard Magazine “Key Buy Award”). He persuaded audio legend Prof. Keith O. Johnson to record EWQLSO and EWQLSC, and came up with the revolutionary idea of recording all instruments and voices with 3 simultaneous stereo mic setups so users can control the tone of the performances and the acoustics of the concert hall, as well as create surround sound mixes.

His latest productions include Quantum Leap Pianos, another 3 mic setup, and the most detailed virtual piano collection ever produced; and Fab Four, inspired by the sounds of the Beatles, featuring the same kind of vintage instruments and original EMI/Abbey Road recording equipment as the Beatles used to create their music. He persuaded audio legend Ken Scott, who was involved in the recording of five Beatles albums, and engineer for “Magical Mystery Tour” and “The Beatles” (also known as the White Album) to work with him on Fab Four.

He also acquired one of Hollywood’s most famous recording studio complexes in 2006, formally United Western (now EastWest Studios), recipient of more engineering awards and RIAA certified Gold and Platinum recordings than any other studios worldwide. He persuaded top international design superstar Philippe Starck to redesign the non-technical areas of the studios. Over the last decade he has partnered with producer/composer Nick Phoenix and set up the Quantum Leap imprint, a subsidiary of EastWest, to produce high-quality, no compromise sample libraries and virtual instruments. EastWest/Quantum Leap virtual instruments are considered the best available and are in daily use by the who’s who of the industry.

His latest technical achievement was unveiled at the 2007 NAMM convention - the world’s first 64-bit audio engine named PLAY, which powers EastWest/Quantum Leap’s latest suite of virtual (software) instruments.

Producer: Nick Phoenix

Nick began scoring film trailers and television commercials in 1994. To date, he has either scored or licensed music for the ad campaigns of over 1000 major motion pictures. "Rendition," "Spider-Man 3," "Golden Compass," "The Assassination of Jesse James," "Pirates of the Caribbean 3," "Babel," "Hitman," "I Am Legend," "300," "No Country For Old Men," "Harry Potter 5," "The Brave One," "Wall-E," "Blood Diamond," "Speed Racer," and "Night at the Museum" are a few recent examples. Nick and Thomas Bergersen founded the ultimate trailer music company "Two Steps From Hell" in 2006. www.twostepsfromhell.com.

Nick has also scored numerous TV shows for NBC, CBS, Showtime, and Fox. "In Pot We Trust," a Showtime original film, is playing in the fall of 2007.



The journey as a composer has also inspired Nick to record and program his own sounds and samples. Nick founded Quantum Leap Productions in 1997 and Quantum Leap has since grown to be the world's top producer of high-end virtual instruments. A 10-year partnership with Doug Rogers and East West has yielded countless award winning software titles such as Stormdrum, Symphonic Orchestra, Symphonic Choirs, RA, Voices of Passion, Ministry of Rock, Gypsy, QL Pianos, VOTA, QL Brass, QL Guitar and Bass, Hardcore Bass, Goliath, and Colossus.

Nick's studio is located in Venice, California, and is 100% solar powered.

www.nickphoenix.com

Credits

Producers

Nick Phoenix and Doug Rogers

Engineering

Nick Phoenix, Doug Rogers, Prof. Keith O. Johnson, Ken Scott

Editing and Programming

Arne Schulze, Claudia Phoenix, Rhys Moody,
James Rickabaugh, Jared Selter, Jimbo Head, Justin Harris,
Nick Phoenix, Pacemaker, Pierre Martin, Tony Austin

Art Direction

Doug Rogers, Nick Phoenix, Steven Gilmore, Shaun Elwood

Software

Klaus Voltmer, Patrick Stinson, Stefan Kersten, Klaus Lebkücher,
Thomas Merkle, Sam Fischmann, Stefan Podell, David Kendall,
Doug Rogers, Nick Phoenix, Nick Cardinal, Stefan Leiste, Rhys Moody,
Jonathan Kranz, Jason Coffman

Manual

John Philpit

Special Thanks to

Ashif Hakik, Michiel Post from PMI

How to Use This and the Other Manuals

All documentation for the EastWest PLAY Advanced Sample System and its libraries is provided as a collection of Adobe Acrobat files, also called PDFs. They can be viewed on the computer screen or printed to paper.

Each time you install one of the PLAY System libraries, two manuals are copied to the file system on your computer:

- The manual that describes the whole PLAY System. This, the largest of the manuals, addresses how to install and use all aspects of the software that are common to all libraries.
- The library-specific manual, such as the one you are currently reading. This smaller document describes aspects that differ from one library to the next, such as the list of included instruments and articulations.

Using the Adobe Acrobat Features

By opening the Bookmarks pane along the left edge of the Adobe Acrobat Reader, the user can jump directly to a topic from the section names. Note that some older versions of Acrobat Reader might not support all these features. The latest Acrobat Reader can be downloaded and installed at no cost from the Adobe web site. (As an example of a hyperlink, you can click on the last word of the previous sentence to be taken directly to the Adobe site.)

When reading this and other manuals on the computer screen, you can zoom in to see more detail in the images or zoom out to see more of the page at once. If an included picture of the user interface, or a diagram, seems fuzzy or illegible, then zoom in using one of several means provided in the Acrobat Reader software.

The Master Navigation Document

Because the EastWest PLAY System is a collection of components, each with its own User's Manual, a Master Navigation Document (MND) is provided to allow users to jump quickly between these PDFs when being read on the computer screen. This MND is a one-page file with hyperlinks to the PLAY System documentation and to all the library manuals. Hyperlinks to this Master Navigation Document are found on the title page of each chapter in each document. From there, you can open any other document in the collection.

For example, if you're reading something in this documentation for the Quantum Leap Goliath library, and need to open the manual for the PLAY System as well, go to any chapter title page and click on the link that says, "Click on this text to open the Master Navigation Document." It will open in a new window on the screen. In that document, click on the icon for the PLAY System and its manual will open in the same window (hiding the MND). You now have both the Goliath library manual and the PLAY System manual open in separate windows so you can refer to them both.

Online Documentation and Other Resources

For the most up to date information, visit the support pages at EastWest's web site. There you can find:

- information made available after these manuals were written
- FAQ pages that may already list answers to questions you have
- suggestions from EastWest and other users of the EastWest PLAY System
- news about upcoming releases

The address is:

<http://support.soundsonline.com>

You can also visit the EastWest online forums. There you can read comments and questions from others who use EastWest products and post your own. The many forum participants are a good source of helpful information about both the technical and musical aspects of this software.

The address of the forums is:

<http://www.soundsonline-forums.com>



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Quantum Leap Goliath, An Overview

The Design Point For the Goliath Library

Quantum Leap Goliath is an extension of Quantum Leap Colossus, the first, super high quality, complete sound set ever created. This new and expanded library includes hundreds of instruments. It is a massive 40-gigabyte (not megabyte) virtual instrument that covers all of the basic musical genres, the way a keyboard workstation attempts to, except Goliath offers much higher quality than any keyboard available today.

Quantum Leap Goliath now uses the EastWest PLAY Sample Engine, which can run on a Macintosh computer or a Windows PC, and on both 32-bit and 64-bit platforms. Read more about that system in the PLAY System Manual, which accompanies this one.

Quantum Leap Goliath is an indispensable tool that you will reach for time and time again when nothing else works. It will become your Swiss army knife of composing. Plus, it's General MIDI compatible! You can expect the usual EastWest/Quantum Leap quality in Goliath.

Even if you own some of these instruments in other packages, you will love this collection. A good example is the Fender Rhodes. Despite the fact the Rhodes has been successfully sampled many times, Goliath includes a unique vintage-sounding Rhodes you won't find anywhere else.

Like its predecessor Colossus, Quantum Leap Goliath includes 17 Gigs of new sounds recorded at Ocean Way Studio B (24-bit), a 2 Gig piano recorded in Europe, and 15 Gigs from the award-winning range of Quantum Leap and EastWest titles, all newly programmed for Colossus and Goliath with superior sound quality due to the features and improved audio quality of the included EastWest PLAY Sample Player.

Goliath builds on Colossus by adding the PMI Bosendorfer 290 piano and many other instruments, a total of 8 GB of new samples.

Programming is kept very simple, and programs that utilize the Mod Wheel are labeled appropriately. All programs have CC11 (MIDI Control Code 11) as an additional volume control. Many programs utilize auto-alternation of samples, also called round-robin technology, for added realism.

For touring musicians, this is the ultimate instrument to have on the road or in a club. Goliath has incredible instruments of every type (check out the complete list in Chapter 4). For song-writing, filmscoring, multi-media production, in the studio, or on stage, Quantum Leap Goliath has you completely covered.

See the Quantum Leap Goliath product page at www.soundsonline.com for a list of which instruments are new—that is, were not in Colossus—as well as other information about this product.

What's Included

This Quantum Leap Goliath library you purchased includes all the following:

- a complete set of sample-based instruments, enumerated later in this manual
- approximately 40 Gigabytes of 24-bit, 44.1 kHz samples
- the EastWest PLAY Advanced Sample Engine
- the unique authorization code that identifies the license you bought
- manuals in Adobe Acrobat format for both the EastWest PLAY System and the Quantum Leap Goliath Virtual Instrument
- an installation program to set up the library, software, and documentation on your computer
- an Authorization Wizard for registering your license in an online database

One required item *not* usually included is an iLok security key. If you already have one from an earlier purchase of software, you can use it. Otherwise, you need to acquire one. They are available from many retailers that sell EastWest and Quantum Leap products, or you can buy one online at www.soundsonline.com.

Hardware Requirements

See the PLAY System manual for a complete list of the Hardware and Software Requirements for installing and running any PLAY System library. In addition, the available space on the hard drive required for a full installation of Goliath is approximately 40 GB (Gigabytes).



PLAY

3. The Quantum Leap Goliath User Interface

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The Quantum Leap Goliath User Interface

Each library presents its own interface when one of its instruments is the current one, as specified in the Instruments drop-down in the upper right corner. The image at the bottom of the page provides an overview of the entire window when in Player View.

Much of this interface is shared by all PLAY System libraries, and the common features are described in the PLAY System manual. The controls described here are:

- Round Robin Reset
- Stereo Double
- Filter
- ADT
- the graphical representation of the Envelope



Round Robin Reset Button

A round robin articulation is one in which several different samples are recorded with all parameters, such as volume, speed of attack, and so on, being essentially constant. The PLAY Engine then knows to alternate between the two or more samples during playback. The goal is to avoid what's often called the "machine gun effect," in which playing the same sampled note repeatedly causes the unnatural sound of consecutive notes being mechanically identical.

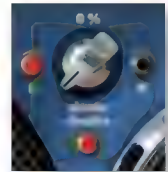


There's one potential problem with round robin technology, and one way to solve it is the Round Robin Reset button. The PLAY Engine remembers which sample should be played the next time the note sounds. If, for example, a round-robin patch contains two samples, A and B, and a piece uses that note 7 times, the PLAY Engine plays A B A B A B A. If the piece is played again from the beginning, the engine will play starting with B, because that's next in order. The second rendition will be subtly different. Being able to reset all round-robin articulations to the beginning of the cycle allows for consistent playback.

You can use this button to reset all round robin articulations on demand. Or use your choice of a MIDI note or MIDI control code to reset them one instrument at a time from a MIDI keyboard or the data stored in a sequencer project. See the description of the Settings dialog for more information about this articulation-specific approach.

Stereo Double Controls

This knob, with its three buttons, gives the user the option of using exclusively the left stereo signal or right when "Stereo" is selected from the Channel Source drop-down. For any other setting, this control has no effect.



The knob lets the user determine the spread of the signals, how far apart the ear perceives the stereo channels to be. A value of 0% brings the two channels together at the center (unless the Pan knob positions the output differently), and is the equivalent of turning off the controls with the button below the knob. A value of 100% call for the maximum spread available. Select between the left and right signal with the buttons on either side of the knob.

Filter Controls

The Filter controls take the sound of the instrument, and modify it by filtering out some of the sound above a certain frequency. This type of effect is commonly called a Low Pass Filter.

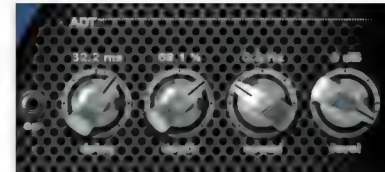
The Frequency knob determines where the sound starts to be filtered out. The Resonance knob specifies how much the filter "rings" at the dialed frequency. The higher the resonance knob is set, the more focused this ringing becomes.



The graph gives you visual cues about the frequency distribution you are creating with the settings you select.

ADT Controls

Artificial Double Tracking is a technique, invented at Abbey Road when the Beatles were recording there, that approximates the effect of double tracking (recording two nearly identical takes of a vocalist or instrument on the same part and laying one on top of the other) without actually taking the time to record two takes. And some would say ADT improves on actual double tracking even beyond the savings in time. The original ADT process was based on magnetic tape; in the PLAY Engine, the effect is created digitally. The software programmers, however, added a tape simulator to mimic the slight speed variations of the two analog tape machines that created the ADT effect.



The **Delay** knob specifies in milliseconds, the delay between the original signal and the secondary signal. A delay of around 40 ms is typical, so is often a good starting point when crafting a specific effect.

The **Depth** knob specifies the amount by which that delay is modulated. You don't want an exactly consistent delay; the delay of the secondary signal will vary forward and backward in time by this much.

The **Speed** knob varies the speed at which that delay is modulated.

The **Level** knob specifies the relative loudness of the secondary signal. Set it to 0.0 dB to hear the effect at its strongest, with the same level on both signals; higher or lower gives preference to one of the signals. The overall effect depends on their combination.

The **On/Off** button allows you to kill the ADT effect instantly and then reinstate it with the same settings, as needed.

The Graphical Representation of the Envelope



The Envelope Controls are described in the main PLAY System manual because they are common to all PLAY System libraries. Only some libraries include the graph, as shown here, so it is included in the manuals for those libraries only.

Note that the total width of the graph represents the total length of all phases of the envelope. Therefore, when you change something in one part of the graph, for example, the decay, you may see the slopes of other components, the attack and the release, change as well because those phases become a larger or smaller percent of the whole; this is as expected.

The Browser View

The Browser behaves identically among all PLAY System libraries. Read the main PLAY System manual for information about how to use that view.



PLAY

4. Collections and Instruments

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Collections and Instruments

This chapter provides specific information about each of the instruments in the Goliath library. First is a section that lists the several collections that appear in the Browser. This is followed by a series of tables that provide for each collection a table of the available instruments. Be sure to read the notes before each table for some hints about usage. You might want to print out the pages containing these tables as a reference.

Organization of the Goliath Collections

The Goliath library is organized into the following collections based on the type of instruments included. In the Browser window of the EastWest PLAY System, you will see the following folders when you select “Goliath” from the Favorites pane. The indented names are subfolders that appear when the containing folder is selected. The numbers in parentheses are the numbers of instruments in each collection.

- Acoustic Drumkits (17)
- Acoustic Guitar Family (11)
- Choir Bank
 - › EWQL Choirs (10)
 - › Men's Choir (5)
 - › Soloists (6)
 - › Women's Choir (7)
- Electric Bass and Upright (15)
- Electric Guitar (50)
- Electronic Drumkits (26)
- Ethnic Percussion (9)
- Ethnic Pitched (42)
- GM Bank
 - › 001-8 Piano (8)
 - › 009-16 CromPerc (8)
 - › 017-24 Organ (8)
 - › 025-32 Guitar (8)
 - › 033-40 Bass (8)
 - › 041-48 Strings (8)
 - › 049-56 Ensemble (8)
 - › 057-64 Brass (8)
 - › 065-72 Reed (8)
 - › 073-80 Pipe (8)
 - › 081-88 Synth Lead (8)

- › 089-96 Synth Pad (8)
- › 097-104 Synth Effects (8)
- › 105-112 Ethnic (8)
- › 113-120 Percussive (8)
- › 121-128 Sound Effects (8)
- Keyboard Mallet Instr (15)
- New Age Ensembles (19)
- Orchestra (39)
- Pianos E. Pianos (24)
- PMI Bosendorfer 290 (2)
- Pop Brass
 - › 3 Saxes (1)
 - › 3 Trumpets (9)
 - › Alto Sax (8)
 - › Bari Sax (6)
 - › Bone (10)
 - › Flugel Horn (1)
 - › Salsa Trumpet (5)
 - › Soprano Sax (2)
 - › Tenor Sax (9)
 - › Trumpet (23)
 - › Tuba (2)
- Stormdrone MOD
 - › 4 way high morphs (11)
 - › 4 way low morphs (12)
 - › 4 way low to high morphs (48)
 - › Stormdrum Lost Rhythms (6)
- Synth Bass (14)
- Synth Leads (11)
- Synth Pads (38)
- Vintage Organs (25)

Tables of the Instruments

The following tables, presented in two columns per page, list all the instrument files of Quantum Leap Goliath. They are organized in the same order as in the list above, starting on the next page.

Note that some instruments have “FX” at the end. This means on-board Goliath effects have been added to those programs. It would have been done for the whole library, but the effects are so CPU-intensive, it would cause trouble on less capable computers. So sounds were chosen that can best use the effects. The programs with no added effects are in the library as well.

Acoustic Drumkits

All kits in the first table are GM kits (General MIDI) that auto-alternate between left- and right-hand hits. For hi-hats, the pedal hat closes the open hat. In some kits, the pedal hat is on Bb below the kick drum. See a later table for electronic drumkits.

ACOUSTIC DRUMKITS

| |
|------------------|
| 60's Vintage Kit |
| Country Kit |
| Funk Kit 1 |
| Funk Kit 2 |
| Jazz Kit Brushes |
| Jazz Kit Sticks |
| Ludwig Kit Stage |
| Metal Kit |
| Nick's Kit 1 |
| Nick's Kit 2 |
| Old School Kit |
| Pro Kit |
| Rock Kit 1 |
| Rock Kit 2 |
| Stage Kit |
| Studio Kit |
| Sushi Kit |

Acoustic Guitar Family

ACOUSTIC GUITAR FAMILY

| |
|------------------------|
| 1890 Washburn GTR Fngr |
| 1890 Washburn GTR Pick |
| 1890 Washburn GTR Strm |
| 2 Guitars |
| Acoustic God Sus |
| Acoustic God |

continued

ACOUSTIC GUITAR FAMILY

| |
|------------------|
| Banjo |
| Classical Guitar |
| Concert Guitar |
| Mandolin |
| Ukelele |

Choir Bank

Four types of choirs are represented in Quantum Leap Goliath. Each has its own section in the table below. Those instruments with “MOD” in the name respond to the Mod Wheel, which crossfades between vibrato and non-vibrato. You may want to add some reverb.

EWQL CHOIRS

| |
|----------------------|
| EWQL Choirs |
| Altos Oh MOD FX |
| Altos Oh MOD |
| Basses Oh MOD FX |
| Basses Oh MOD |
| Boys oh MOD FX |
| Boys oh MOD |
| Sopranos Oh MOD FX |
| Sopranos Oh MOD |
| Tenors Oh MOD FX |
| Tenors Oh MOD |
| Men's Choir |
| Mens Choir ah MOD |
| Mens Choir ah-mm MOD |
| Mens Choir ee MOD |
| Mens Choir oh MOD |
| Mens Choir Shouts |
| Soloists |
| Boy solo oh |

continued

EWQL CHOIRS

| |
|-------------------------|
| Fem Vox Ah |
| Fem Vox Bulg |
| Fem Vox EeAah |
| Fem Vox Oh |
| Women's Choir |
| Non vib Oohs |
| Women's choir ah-mm MOD |
| Womens Choir ah MOD |
| Womens Choir ee MOD |
| Womens Choir oh MOD |
| Womens Choir oo MOD |

Electric Bass and Upright

ELECTRIC BASS AND UPRIGHT

| |
|----------------------|
| 66 Silvertone |
| 72 Rickenbacker |
| Fat Rock Pick |
| Fender 5 Str finger |
| Fretless Bass |
| Lakland Finger |
| Lakland Pick |
| SLAP BASS 1 |
| SLAP BASS 2 |
| Stingray |
| Upright Bass Exp 1 |
| Upright Bass Exp 2 |
| Upright Bass FX |
| Upright Bass Vibrato |
| Upright Bass |

Electric Guitar

All instruments in this folder have the Mod Wheel controlling a filter. This is a crucial control if you are going to use these samples with guitar plug-ins. Use this filter to mellow out the sound

before it hits the effects chain. It helps a lot.

“56s B” stands for a 56 Strat bridge pickup and “56s N” for a 56 Strat neck pickup.

ELECTRIC GUITAR

| |
|------------------------|
| 56s B Big Strummer |
| 56s B Effects |
| 56s B Lead |
| 56s B Mellow Strummer |
| 56s B Mute Pop |
| 56s B Power Chrd Chugs |
| 56s B Surf Spy |
| 56s N Finger |
| 56s N Hawaiian Strum |
| 56s N Lead |
| 56s N Mute Pop |
| 56s N Mute |
| 56s N Power Chords |
| 56s N Strummer |
| Anderson Strat |
| Blues chug power chrd |
| Blues Crunch VS |
| Blues Rythm 567 |
| Bluesmaster Lead |
| Cloudwalk Lead |
| Death Chrd |
| Distortion GTR |
| Electric Bluegrass |
| Electric GTR (clean) |
| Electric GTR (Mute) |
| Fender BUZZ chug sus |
| Grunge SUS4 |
| GTR Harmonics |

continued

ELECTRIC GUITAR

| |
|-------------------------|
| Hard Rock Rhythm |
| Heavy GTR Chords RR |
| Heavy GTR LowNotes RR |
| J Jones Electric Sitar |
| Jazz GT Finger |
| Jazz GT Pick UDRR |
| Lapsteel |
| Les Paul Chug RR |
| Les Paul Lead |
| Moody Lap Steel fx |
| Mutron 3 Auto-WAH |
| Overdriven GTR |
| Pink Strat |
| PRS Chords |
| Rectifier Pwr Chrds |
| Rockabilly Chords 88 |
| Rockabilly Lead |
| Ska Rhythm |
| Spooky Lead |
| Stereo Leslie 145 Strat |
| Swollen Pickle Pwr Chrd |
| Tele Sus Vib |

Electronic Drumkits

These are generally MIDI kits. All of them have been created from heavily processing acoustic samples, which gives them an original flair.

ELECTRONIC DRUMKITS

| |
|-----------------------|
| 120 Rhythmic Synth FX |
| 508 Kit |
| 908 Kit |
| Alberto Kit |
| Alley-g Kit |

continued

ELECTRONIC DRUMKITS

| |
|---------------------|
| Beans & Rice Kit |
| Berlin Kit |
| Boo-Yah Kit |
| Broken Bot Kit |
| Bruno Kit |
| Bush is a Fairy Kit |
| Cannibal Kit |
| Distressed DrumZ 88 |
| Hamburg Kit |
| Hotstove Kit |
| Innit Kit |
| Live Evil Kit |
| MC LE Kit |
| Nicks Beatbox |
| Old Skool Neve |
| Radiostatic Anamoly |
| Rascal Kit |
| Rhespekt Kit |
| S&M Kit |
| Technorganic Kit 88 |
| Yakasha Kit |

Ethnic Percussion

“88key” or “88” refers to all the white keys of an 88-key keyboard.

ETHNIC PERCUSSION

| |
|--------------------|
| Custom Congas |
| Ethnic Drums 88key |
| GM Percussion |
| Tablas |
| Taiko Drums |
| Tambourines |
| Tibet |

continued

ETHNIC PERCUSSION

Tiny Ethnic Perc

Tong Zi Set

Ethnic Pitched

These are simple, but very playable instruments. More highly detailed ethnic instruments are available in Quantum Leap RA.

ETHNIC PITCHED

Agogo Bells

Bagpipe

Cora FX

Cora

Didjeridoo FX

Didjeridoo

Duduk 2 FX

Duduk 2

Duduk 3 FX

Duduk 3

Duduk FX

Duduk

Dulcimer

Erhu FX

Erhu

Fiddle MOD FX

Fiddle MOD

Irish Low Whistle FX

Irish Low Whistle

Kalimba FX

Kalimba

Koto FX

Koto

Mid-East Strings

Ney Flute FX

continued

ETHNIC PITCHED

Ney Flute

Ocarina MOD

Pan Flute MOD FX

Pan Flute MOD

Sarangi

Shakuhachi MOD FX

Shakuhachi MOD

Shamisen FX

Shamisen

Shehnai FX

Shehnai

Sitar FX

Sitar

Thai Gong

Uilleann Pipes FX

Uilleann Pipes

GM Bank

This is the world's first 14 GB General MIDI bank. Most (but not all) of these programs can also be found in other folders in this library. The GM bank is mostly for convenience and to adhere to a standard.

GM BANK

001-8 PIANO

1-Classical Piano

2-Bright Piano

3-Electric Grand

4-Honky-Tonk

5-Electric Piano 1

6-Electric Piano 2

7-Harpsichord

8-Clavinet

continued

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

GM BANK

009-16 CROMPERC

09-Celeste

10-Glock

11-Music Box

12-Vibraphone

13-Marimba

14-Xylophone

15-Tubular Bells

16-Dulcimer

017-24 ORGAN

17-Drawbar Organ MOD

18-Perc Organ MOD

19-Rock Organ MOD

20-Church Organ

21-Reed Organ

22-Accordian

23-Harmonica

24-Tango Accordion

025-32 GUITAR

25-Ac. GTR (Nylon)

26-Ac. GTR (Steel)

27-Electric GTR (jazz)

28-Electric GTR (clean)

29-Electric GTR (Mute)

30-Overdriven GTR

31-Distortion GTR

32-GTR Harmonics

033-40 BASS

33-Upright Bass

34-El. Bass (Finger)

35-El. Bass (Pick)

36-Fretless Bass

37-SLAP BASS 1

continued

GM BANK

38-SLAP BASS 2

39-Synth Bass 1 MOD

40-Synth Bass 2 MOD

041-48 STRINGS

41-Violin

42-Viola

43-Cello

44-Contrabass

45-Tremelo Strings

46-Pizzicato Strings

47-Orchestral Strings

48-Timp

049-56 ENSEMBLE

49-String Ensemble 1

50-String Ensemble 2

51-Synth Strings 1

52-Synth Strings 2

53-Choir Aahs

54-Voice Oohs

55-Synth Voice

56-Orchestra Hit

057-64 BRASS

57-Trumpet

58-Trombone

59-Tuba

60-Muted Trumpet

61-French Horn

62-Brass Section

63-Synth Brass 1

64-Synth Brass 2

065-72 REED

65-Soprano Sax

66-Alto Sax

continued

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

GM BANK

| |
|-----------------------|
| 67-Tenor Sax |
| 68-Baritone Sax |
| 69-Oboe |
| 70-English Horn |
| 71-Bassoon |
| 72-Clarinet |
| 073-80 PIPE |
| 73-Piccolo |
| 74-Flute |
| 75-Recorder MOD |
| 76-Pan Flute MOD |
| 77-Blown Bottle |
| 78-Shakuhachi MOD |
| 79-Human Whistle |
| 80-Ocarina MOD |
| 081-88 SYNTH LEAD |
| 81-Blockhead Lead MOD |
| 82-Organic Lead MOD |
| 83-Aisle 5 Lead MOD |
| 84-Antennae Lead MOD |
| 85-Planetary Lead MOD |
| 86-CS80 Lead 2 MOD |
| 87-Cadabre Lead MOD |
| 88-Insect Lead MOD |
| 089-96 SYNTH PAD |
| 89-Pad 1 (New Age) |
| 90-Pad 2 (Warm) |
| 91-Pad 3 (Polysynth) |
| 92-Pad 4 (Choir) |
| 93-Pad 5 (Bowed) |
| 94-Pad 6 (Metallic) |
| 95-Pad 7 (Halo) |
| 96-Pad 8 (Sweep) |

continued

GM BANK

| |
|-----------------------|
| 097-104 SYNTH EFFECTS |
| 97-FX (rain) |
| 98-FX (Soundtrack) |
| 99-FX (Crystal) |
| 100-FX (Atmosphere) |
| 101-FX (Brightness) |
| 102-FX (Goblins) |
| 103-FX (Echoes) |
| 104-FX (Sci-Fi) |
| 105-112 ETHNIC |
| 105-Sitar |
| 106-Banjo |
| 107-Shamisen |
| 108-Koto |
| 109-Kalimba |
| 110-Bagpipe |
| 111-Fiddle MOD |
| 112-Shehnai |
| 113-120 PERCUSSIVE |
| 113-TinkerBell |
| 114-Agogo Bells |
| 115-Steeldrum |
| 116-WoodBlock |
| 117-Taiko Drums |
| 118-Melodic Toms |
| 119-Synth Toms |
| 120-Reverse Cymbal |
| 121-128 SOUND EFFECTS |
| 121-Guitar Fret Noise |
| 122-Human Breath |
| 123-Seashore |
| 124-Bird Tweet |
| 125-Telephone |

continued

GM BANK

126-Helicopter
127-Applause
128-Gun Shots

Keyboard Mallet Instr

KEYBOARD MALLET INSTR

Accordian
Celeste
Church Organ
Concertina
Glock
Harpichord
Italian Accordion
Marimba
Music Box
Reed Organ
Tango Accordian
Tutti Fluti
Vibraphone
Xylophone

New Age Ensembles

These are combinations of new ethnic, hammered or plucked instruments and pads. They work well for film scores as well.

NEW AGE ENSEMBLES

Andreas Kugelschreiber
Bird of Peace
Cambot
Chi and Chang
Crystal Tower
Deep Breathing
Fallen

continued

NEW AGE ENSEMBLES

Heartstone
Insects and Old Shoes
Perfect Garden
Psychotropic Pillow
Rivensong
Spiritual Warrior
Sri Lanka
Stone Therapy
Sultan
Sundial
Traveller
Weeping Dragon

Orchestra

ORCHESTRA

Bassoon
Brass Section
Celeste
Cello
Cellos Legato MOD
Cellos Marcato RR
Clarinet
Concert Harp
Contrabass
English Horn
Flute Staccato
Flute Vibrato Legato
Flute
French Horn
French Horns MOD
Glock
Oboe
Orc Trumpet

continued

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

ORCHESTRA

| |
|------------------------|
| Orchestra Hit |
| Orchestral Kit |
| Orchestral Strings |
| Piccolo |
| Pizzicato Strings |
| Solo Violin Aggressive |
| Solo Violin Medium |
| String Ensemble 1 |
| String Ensemble 2 |
| Timp |
| Tremolo Strings |
| Trombone |
| Trumpet |
| Trumpets Staccato |
| Tuba |
| Tubular Bells |
| Viola |
| Violin |
| Violins Legato MOD |
| Violins Marcato RR |
| Xylophone |

Pianos E. Pianos

The Fazioli F308 is the largest and most expensive piano they make. It was recorded in a famous hall in Europe. The Steinway B is the full version of EastWest Steinway B. Everything else is newly recorded material.

The Fender Rhodes is a Mark V Suitcase with the Chuck Monte Upgrade recorded through its original amp and speaker and appears courtesy of Don Griffin.

The GS-1 is the first FM keyboard ever made. Only 100 were ever produced. It cost \$14,000 in 1981. Nick Phoenix

first became interested in the GS-1 as a teenager watching Brendt Midland play it with the Grateful Dead. Other famous GS-1 users were, Stevie Wonder, Toto, Jerry Goldsmith and Vangelis.

PIANOS E. PIANOS

| |
|---------------------------|
| 80s E-Piano |
| Clavinet Full |
| Clavinet |
| CP-80-FM |
| CP-80 |
| Creeepy Piano |
| Fazioli F308 1 gig-Bright |
| Fazioli F308 2 gig |
| GS-1 Hybrid Piano |
| GS-1 Percussive Piano |
| GS-1 Rhodes Boosted-Tine |
| GS1 - ep1 ENS |
| GS1 - ep1 |
| GS1 - ep2 ENS |
| Honky-Tonk |
| New e piano |
| Piano Strings 1 |
| Piano Strings 2 |
| Piano Strings 3 |
| Pop Piano Strings |
| Psychedelic Rhodes |
| Rhodes 88 Suitcase |
| Steinway B |

PMI Bosendorfer 290

PMI BOSENDORFER 290

| |
|--------------------|
| B290 Dry 16 layers |
| B290 Wet 16 layers |

Pop Brass

Many of these instruments use the Mod Wheel to switch between samples.

POP BRASS

3 Saxes

3SaxSplitPOPSHOT

3 Trumpets

3 TP cupmutes

3 TP falls MOD

3 TP ft MOD

3 TP legshort

3 TP rupfall

3 TP shakedoit MOD

3 TP stac

3 TP sus MODfilter

3 TP susvb

Alto Sax

A Sax doit trill MOD

A Sax exp

A Sax exp2 MOD

A Sax jazz1 MOD

A Sax leg ft

A Sax leg sus

A Sax noisefx

AS falls MOD

Bari Sax

B Sax 4up

B Sax exp

B Sax jazz MOD

B Sax PPanther

B Sax stac

B Sax sus

Bone

TB fastJAZZ

continued

POP BRASS

TB flutterCRESC

TB ft

TB jazz2

TB mpvib

TB slideFX MOD

TB stac

TB susp_mf

TB wah

TBf alls MOD

Flugel Horn

FlugelHornSUSVB

Salsa Trumpet

Salsa Tpt longfall RR

Salsa Tpt shake

Salsa Tpt shortfall RR

Salsa Tpt stac RR

Salsa Tpt sus

Soprano Sax

SopSaxexp

SopSaxfalls MOD

Tenor Sax

T Sax B_Webster

T Sax exp

T Sax falls MOD

T Sax flutter

T Sax fts

T Sax jazz1 MOD

T Sax noise fx

T Sax runup

T Sax VBFF

Trumpet

Jazz Trumpet

TP cupmute

continued

POP BRASS

| |
|---------------------------|
| TP doitshkfl MOD |
| TP falls1 MOD |
| TP jazz1 |
| TP legpf |
| TP miles straightF MODAIR |
| TP milesmoody MOD |
| TP minidamoocha |
| TP moody |
| TP noisesfx |
| TP plngripp MOD |
| TP plngrwahflt MOD |
| TP plungervb MODfilter |
| TP plungervb |
| TP ripsolo |
| TP screamerHIGHFX MOD |
| TP shakes |
| TP stacfort MOD |
| TP susmf |
| TP vbf MODfilter |
| TP vib |
| TP wahfst |
| Tuba |
| Tuba God |
| Tuba slurs |

Stormdrone MOD

This folder contains atmosphere instruments derived exclusively from heavily processed ethnic, orchestral, and sound effects samples. The loops are roughly 60 seconds long and the possibilities are endless.

In these instruments, the Mod Wheel controls a 4-way crossfade.

If a note name (e.g., C3) is provided, that's the note at which the sample

was originally taken. The closer the playback to this note, the better the sound quality.

In the Stormdrum subfolder, the number in the name refers to the beats-per-minute (bpm) of the rhythm.

STORMDRONE MOD

| |
|---------------------------------|
| 4 way high morphs |
| Achtung Lady (Hi) |
| Butcher's Blade (Hi) |
| Genesis (Hi) |
| Hellrunner (Hi) |
| Lament for Trevor (Hi) |
| Mists (Hi) |
| Monsoon (Hi) |
| Nascimento (Hi) |
| Soundwarrior (Hi) |
| Stargate (Hi) |
| The Highlands (Hi) |
| 4 way low morphs |
| Apollo (Lo) |
| Demon's Lair (Lo) |
| Intrusion (Lo) |
| Modern Nature (Lo) |
| Night Passing (Lo) |
| Pacemaker (Lo) |
| Sin Drome (Lo) |
| Slow Burn (Lo) |
| Spartans Revolt (Lo) |
| The Abyss (Lo) |
| The Monarchs (Lo) |
| Thunderdoom (Lo) |
| 4 way low to high morphs |
| AC-DC |

continued

STORMDRONE MOD

| |
|------------------------|
| Affliction (C3) |
| Aural Assault (A2) |
| Awakenings (F3) |
| Cannibal Call (C3) |
| Chaos Theory (C3) |
| Cloak Room (F3) |
| Death Song (C3) |
| Dogfight (E3) |
| Faithful Aversion (A2) |
| Foreword (C3) |
| Gatekeeper (C3) |
| Godhead (D3) |
| Hard Knocks (E3) |
| Hell-Fire (F#3) |
| Horizon (E3) |
| Icebox (Bb2) |
| Labyrinth (Eb3) |
| Malhavoc (C3) |
| Martyrdom (C3) |
| Megalopolis (A2) |
| Metropolis (A2) |
| Ministry (C3) |
| Motorcade (F#3) |
| Necessitation (C3) |
| Netherworlds (C3) |
| Palehead (D3) |
| Preying Machine (C3) |
| Regeneration (C3) |
| Salt Mines (Soft) |
| Sand & Locusts (C3) |
| Sewer Tunnels (C3) |
| Sin Hound (D3) |
| Sixth Sense (C3) |

continued

STORMDRONE MOD

| |
|-------------------------|
| Snakepit (Bb2) |
| Spawn (A2) |
| Spitfire (C3) |
| Submarine (G3) |
| The Birds (A2) |
| The Dusk Wars (E3) |
| The Hive (C3) |
| The Unborn (C3) |
| Tidal cycles (F1) |
| Time-Worm (A2) |
| Torpedo (A2) |
| Uniform Alienation (B2) |
| Unions of Atoms (C3) |
| Wall Of Breath (D3) |
| Stormdrum Lost Rhythms |
| Double Data Rate 161 |
| Hella Scared 133 |
| Mastercraft 182 |
| Metal Zone 135 |
| Railslide 158 |
| Rising Sun 155 |

Synth Bass

The Mod Wheel crossfades between two different bass programs.

SYNTH BASS

| |
|---------------------|
| Club Bass MOD |
| CS80 Bass 1 MOD |
| CS80 Bass 2 MOD |
| Fuzz Bass MOD |
| Hollow Bass MOD |
| Juicy Bass MOD |
| Nicks Modular 1 MOD |

continued

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

SYNTH BASS

| |
|-----------------------|
| Nicks Modular 2 MOD |
| Nicks Modular 3 MOD |
| Obertime Bass MOD |
| Short Bite Bass MOD |
| Steroid Bass MOD |
| Sub Sonic Bass MOD |
| Trance Dance Bass MOD |

Synth Leads

The Mod Wheel crossfades between two different lead programs.

SYNTH LEADS

| |
|--------------------|
| Aisle 5 Lead MOD |
| Antennae Lead MOD |
| Blockhead Lead MOD |
| Cadabre Lead MOD |
| CS80 Lead 1 MOD |
| CS80 Lead 2 MOD |
| Insect Lead MOD |
| Limburger Lead MOD |
| Monolith Lead MOD |
| Organic Lead MOD |
| Planetary Lead MOD |

Synth Pads

Many of the instruments in this folder use the Mod Wheel to control a filter.

SYNTH PADS

| |
|------------------|
| Collossus Pad |
| CS80 Blade Brass |
| CS80 Orchestra |
| CS80 Organic Pad |
| CS80GS10Bstrings |

continued

SYNTH PADS

| |
|----------------------|
| Dhali Pad |
| Dupiter Strings |
| FX (Atmosphere) |
| FX (Brightness) |
| FX (Crystal) |
| FX (Echoes) |
| FX (Goblins) |
| FX (rain) |
| FX (Sci-Fi) |
| FX (Soundtrack) |
| GS1 - Glass |
| GS1 - Strings |
| Meditation Pad |
| Men From Manilla Pad |
| Neptune Strings |
| Orchestral Strings |
| Orion Pad |
| Pad 1 (New Age) |
| Pad 2 (Warm) |
| Pad 3 (Polysynth) |
| Pad 4 (Choir) |
| Pad 5 (Bowed) |
| Pad 6 (Metallic) |
| Pad 7 (Halo) |
| Pad 8 (Sweep) |
| StarVars |
| String Ensemble 1 |
| String Ensemble 2 |
| Synth Strings 1 |
| Synth Strings 2 |
| Transendental Voices |
| Warm Pad 2 |
| X-mas Pad |

Vintage Organs

| VINTAGE ORGANS |
|-----------------------|
| B3 blues organ MOD |
| B3 blues organ P2 MOD |
| B3 blues organ P3 MOD |
| B3 full organ MOD |
| B3 jazz organ MOD |
| B3 jazz organ P2 MOD |
| B3 jazz organ P3 MOD |
| B3 rock organ MOD |
| B3 rock organ P2 MOD |
| B3 soul organ MOD |
| B3 soul organ P2 MOD |
| B3 soul organ P3 MOD |
| Farfisa A |
| Farfisa B |
| Farfisa C |
| Farfisa D |
| Farfisa E |
| Farfisa F |
| Farfisa Perc |
| Farfisa Split (AD) |
| Farfisa Split (CB) |
| Farfisa Split (FD) |
| Farfisa Split (FE) |
| Vox Combo Organ |
| Vox Continental |

Abbreviations Used in Instrument Names

The names of instruments are often shortened to fit in the instrument list in the Browser View. The following table provides a way to look up any unfamiliar abbreviations until you become familiar with the shortcuts.

| ABBREVIATIONS IN INSTRUMENT NAMES | |
|-----------------------------------|--------------------------------|
| Abbreviations | Full Words |
| exp | expressive |
| ft | flutter tongue |
| fx | effects |
| leg | legato |
| mf | mezzo-forte (half loud) |
| mp | mezzo-piano (half soft) |
| MOD | controlled by Mod Wheel |
| nv | non-vibrato |
| rr | round robin (auto-alternation) |
| stac | staccato |
| sus | sustain |
| vib | Vibrato |

QUANTUM LEAP GOLIATH VIRTUAL INSTRUMENT

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